

# POST-30-

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Information Strategy Division, Office, Chief of Public Affairs, Department of the Army

“The story they tell is one that some have tried to forget and others didn’t live to share.”

*Pfc. Jody T. Fahrig from “Not Forgotten—‘Last Firebase’ Spreads POW/MIA Message,” Pentagongram (MDW), September 24.*

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## J-Award Winners

Army Flier (2)  
Eagle (2)  
Ft. Dix Post  
Blizzard  
Paraglide  
Frontline  
Guidon  
Korus  
Monitor  
Herald-Post  
Guardian  
Pointer View  
Courier  
Talon  
Training Times  
Inside the Turret  
On Guard  
Soundoff!  
Prairie Soldier  
District Times  
Ft. Carson Mountaineer  
The Citizen

## Design and Army Newspapers

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## From the Pages of The Citizen

“Day after day, I watched soldiers who sacrifice so much and risk their own lives to make a difference for others, for complete strangers.”—Carey Bryant from “Journalist Deploys: Finds Meaning In Mission,” *Citizen (Germany)*, August 17.



# Impressions

By Sgt. Maj. Gary G. Beylickjian

## Cleo Nestingen, Where Did You Go?

Back during the 1970s—a period many have called the hey-day of Army newspapers—there were scores of great newspapers and then there were truly great newspapers. Of the 150 or so listed as Class A (the top rung), there were a dozen or so, known as the Club, that stood head and shoulders above the rest of the best.

Among the greatest were the V Corps GUARDIAN, ARROW, INSIDE THE TURRET, PANORAMA, SPEARHEAD, AUGSBURG PROFILE, MEDCOM EXAMINER, GARRY OWEN, MDW POST, CASTLE, USARJ CHALLENGER, TROPIC LIGHTNING NEWS and YUKON SENTINEL. And there were others.

Issue after issue after issue these papers covered soldier-related topics with gusto, discussing subjects that even civilian publications failed to cover. When one Army newspaper covered a real-world issue, for example battered spouses, another newspaper would try to out do it. This competition for recognition went on for years.

The 1970s allowed for creativity, innovation and the free-flow of information.

Competition grew and reached high pitch, especially between two Pacific-area papers: TROPIC LIGHTNING NEWS and the YUKON SENTINEL, both staffed with great editors and writers who went in search of stories that had direct impact on soldiers.

One such writer was Cleo Nestingen of the YUKON SENTINEL. Her in-depth articles on alcoholism, suicide, breast cancer and military mothers set her apart from even the best Army journalism had at the time. These were ground-breaking, eye-brow and hair-raising issues back then.

As a Private 2 she won a J-Award, the very first private to win such recognition. When she reached the rank of specialist, she had personally garnered four Journalist Awards. No Army journalist won more.

When I retired in late 1977, I took a duffel bag of memories with me, leaving behind many programs I developed for my successors. Through the years, I would reflect on bygone days, about the many journalists who made a definite mark on Army journalism: the editors, makeup people and writers like Spc. Cleo Nestingen.

A few weeks ago, I called the PAO shop at Fort Sam Houston to respond to a query from Beth Settle, NEWS LEADER editor. She was out of the office, but Mrs. Brennan, staff writer, took the call and I asked that she pass on a message for Ms. Settle. As Mrs. Brennan and I spoke about Army newspaper things, she paused for a moment and said that she had kept the critiques I had done of her writings. Many Army journalists have said they've kept critiques.

Then she continued, "...and I still have the four J-Awards I won..." Stop! This could not be any Army journalist! There was only one person I could recall who had ever won four. (more next page)



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"I was on the YUKON SENTINEL; You see I was Spc. Cleo Nestingen back then." I was overwhelmed.

I can recall those days waiting for certain newspapers to hit my desk in Room 2D644 at the Pentagon. I was always surprised by what I saw in the YUKON SENTINEL. It rocked the boat, made waves and shook the establishment. I often read and reread Nestingen's features, marveling at how well she covered a topic and how superbly she crafted her words and phrases.

I started the Journalist (J) Award in 1971 as a means of recognizing great works by great Army journalists like Nestingen. The award program was well worth it.

Nestingén left the Army, married and reared two children. Along the way things got tough for her; she then tried to get back into Army journalism, but the road there was also rocky. She persisted and now she's at Fort Sam Houston where she's been for a while, doing what she does best—write.

Well, I've found Nestingen, and it's time that I said publicly—*Thank You*, for all those unexcelled contributions *you* made to Army journalism.

## ProTalk—A compilation of short essays

I've begun a section in this Post-30-, called Protalk (a title I used in the past), which will carry short essays about Army journalism by Army journalists. I've run several essays in past Post-30-s, placing them under the heading "Editor's Corner."

I've asked several people for contributions on a range of Army journalism topics such as writing columns, the state of Army journalism today, retention, writing and the like. Many possible topics are often mentioned in PA FORUM and can be expanded in Protalk.

I produced a dozen or so Protalks in 1976 and the feedback was excellent. But demands from other publications in which I was involved: Commander's Call, DA Scene, Post-30-, Spotlight, and also budget cuts—we had them back then as well—put a damper on Protalk's continuation. Post-30- and Protalk were funded publications then.

But today's Post-30- is not subject to funding scrutiny. I produce Post-30- at home on my own time with my own equipment. And it costs the government nothing.

## Too much, not enough or none

The following newspapers should check their mailing lists to ensure OCPA receives only three (3) copies.

OCPA receives far more than three copies from NORTHWEST GUARDIAN and FRONTLINE and only one copy of the Fort Bliss MONITOR.

We've seen no copies lately of the 2<sup>nd</sup> Inf. Div INDIANHEAD from Korea or the KUNIA UNDERGROUND NEWS from Hawaii. Surely, there must be others ignoring the reg.

Several newspapers send us one copy; others wait to tally a month's worth before sending copies.

AR 360-81 requires three copies of each issue be sent to OCPA. Send them to us as they come hot off the press. /30/

# Design and Army Newspapers

## *A retrospective look*



Two publications produced during the Civil War. The Stars & Stripes (top) came out of Louisiana. The Stars and Stripes (below) was produced in Missouri. Note the difference in the nameplate. It's been said that these were Army newspapers; they were militia publications.

Up to 1971, nearly every one of the Army's full-size (broad-sheet) newspapers used layout patterns commonly used by leading civilian newspapers. For the most part, Army tabloids did not follow designs used by civilian tabloids, instead they opted for the miniature broad-sheet look. But 1971 and the years that followed saw dramatic changes in the appearance of nearly every Army newspapers—large and small.

The year 1971 ushered in the Army Newspaper Modernization Program, the program that would change not only the way post and unit publications would look, but also what they would say and how they would say it.

For the first time in more than its 50-year history—through phases as Public Relations, Troop Information and then Command Information— the Army's internal information arm recognized the importance of my newspapers—no matter size or organizational origin—as a necessary and valuable channel for the dissemination of news and information to the Army's massive community.

The changes undertaken 25 years ago are in use even today.

Another aspect of the program that was considered historic as well as revolutionary was that the modernization program would not be guided by a staff headed by an officer or a civilian. Instead, the program would be engineered, monitored and supervised by one person, a senior non-commissioned officer. I was that NCO.

Why I was selected to guide Army newspapers through the modernization program and my role in Army newspapers throughout the years in several major commands is now well known and repeating it all would be unnecessary.

I was involved in changes often hands-on or through Post-30- or seminars or cajoling via the telephone. This was the window of opportunity that Army newspapers had long needed. There was no time to waste.

All that said, what follows is a discussion on the history of layout in Army newspapers. I'll "talk" about the patterns once used, and how and what changes were made in Army newspapers starting in 1971.

(more next page)

The first official Army newspaper was the Stars & Stripes, produced during World War I—1917. Its layouts were in line with similar-size leading civilian newspapers.

There were no published guidelines to assist the layout department; thus most page designs came from what was “in” among civilian newspapers. The same was true of stateside station publications of the day. The main purposes of Army newspapers during the early years was to maintain high morale and esprit, and most succeeded in keeping the troops’ spirits high. The emphasis was on content.

But the field of civilian newspaper layout and design would undergo an evolution during the mid 1930s, thanks to John Allen and his 1936 ground-breaking text, *Newspaper Makeup*.

Allen, the first editor of the highly respected publication, *Linotype News*, systematically laid down the principles and rules that would govern the art of layout for many generations to come. He would continue to update his text until his death in 1947.

Emphasis on layout waned from 1947 to 1959. Emphasis now was on new technology in presses, typesetting, and teletypes. The fallout indirectly affected Army newspapers as well. It was a period of the status quo. Little or nothing in innovative design was advanced until 1959 when a new text surfaced and would revolutionized the field of layout and design. The much-needed and sought-after techniques had arrived. The rules were about to change.

The text was *Functional Newspaper Design* and its author, Dr. Edmund C. Arnold. (I had studied the works of John Allen, Kenneth Olson, Miles Tinker, Albert Sutton and many others as far back as the late 1940s, but Arnold’s text reshaped my thinking.)

The Army Information School at Fort Slocum, NY, incorporated many of the ideas in *Functional Newspaper Design* in its teachings. When the Army Information School and the Navy’s Information School merged in 1965, the result was the Defense Information School headquartered at Fort Benjamin Harrison, Ind. And Arnold’s teachings became the general standard throughout the military.

During early critiques, I had urged editors to widen columns, enlarge heads, drop both column and cutoff rules. Most of my urgings went unheeded. I had drawn up dozens of page layouts and suggested trial use. A few editors tried them and agreed to their usability. It was the PAO who became the obstacle, having a mindset at that time firmly set in “military concrete.” No room for the slightest budge. The thinking was that the old techniques were working well, why change? The same old story.

Ironically, the very same company-grade PAOs of that day became the field-grade officers years later, and thoroughly supported changes that I proposed. Two officers who later became general officers—Maj. Gen. L. Gordon Hill and Maj. Gen. Robert B. Solomon, both chiefs of public affairs—were by far the strongest supporters.

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World War I Stars and Stripes



World War II tabloid.



APG News—during the 1960s

## The look of the day

Most full-size Army newspapers during the pre-1971 period were eight columns with widths set between 9 to 11 picas. A few papers went to 12 picas. Tabloids were mini-broad sheets set five columns, with widths similar to the larger papers. Army tabloids did not follow designs commonly used by leading tabloids, such as New York's SUNDAY NEWS, the NEW YORK POST, Los Angeles MIRROR, CHICAGO SUN TIMES or the ROCKY MOUNTAIN NEWS.

Army tabloids were often considered mini broad sheets, a squeezed down version of larger papers.

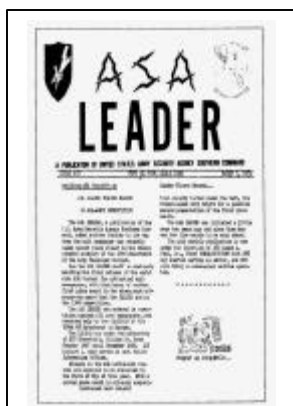
Mimeograph publications, of which there were many, set their widths based on character counts instead of the printer's measurements. A mimeo with 14 to 20 character widths was common, based on the selected design.

Multilith (actually offset) papers were a mix of mimeograph and tabloid designs. Widths were often measured in either characters or picas.



FORT McCLELLAN NEWS--  
Tabloid--1970

*By the 1960s, most post and unit newspapers had dropped the column rules, the vertical rules that separated columns, and the cutoff rules, horizontal rules that separated stories. A handful of newspapers experimented with picture formats, but the changes were temporary. Innovation, although limited, took place among tabloids and the smaller papers. Magazines, small in number, were among the first to attempt variations on a theme. One example was USAREUR's ARMY IN EUROPE magazine.*

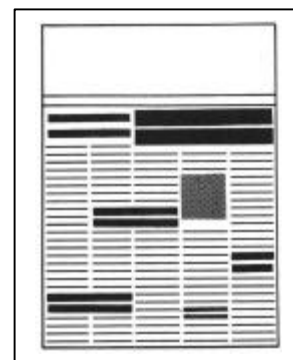
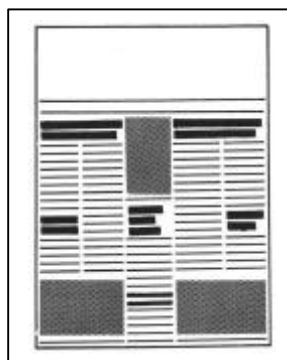


ASA LEADER--mimeograph  
Fort Clayton, Panama 1970

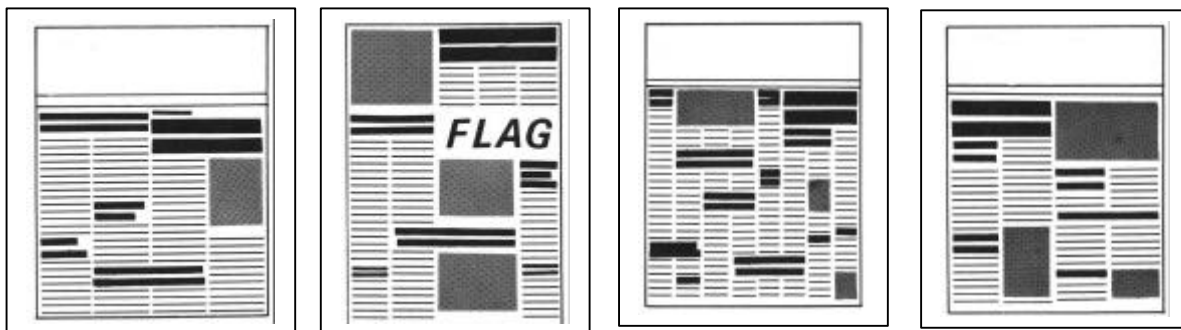


Fort Sill CANNONEER  
full-size , mid-1960s

## Army Newspaper Designs of Earlier Days



Balance design (left) and Brace design (more next page)



From left—Focus Design, Informal Design, Balance/Contrast Design and the Circus look.

## The New Designs

Although the modern looks had been around and had been tried by some Army newspapers USAREUR and US Army Vietnam, it would not be comply until 1971, when all Army newspapers were encouraged and at times provoked into innovating. And innovate they did.

The modernization program was signed off by the Army chief of staff with the proviso that the local commander welcome change with his or her approval before adopting the program. But, as one newspaper after another changed designs, nearly every commander signed off on the modernization and the innovative floodgates opened.

Most editors and PAOs passed critiques, Post-30- and other related material to commanders who were now seeing the positive faces of change in other Army newspapers. And, as the supervisor of the program, I was urged to talk directly to commanders—from corps commanders to company commanders—outlining the purposes and goals of modernization.

The Army chief of staff he strongly supported changes. In 1974 asked that I write several pages on the modernization program for placement in his weekly-classified summary to commanders. That boost helped to further promote the goals of the modernization program.

With a cadre of editors and writers eager to show off their ability and creative wares, Army newspaper designs jumped quantum leaps forward.

Among the first to “take off the old and put on the new” face were the MDW POST, Fort Belvoir CASTLE, INSIDE THE TURRET, PANORAMA, Alaska’s YUKON SENTINEL, 25<sup>th</sup> Inf. Div.’s TROPIC LIGHTNING NEWS, Japan’s USARJ CHALLENGER, TORII, GARRY OWEN, CAVALIER, GUIDON, TRANSCOMMUNICATOR, ARROW, GUARDIAN, MILLRINDER, TASCOM CHRONICLE, V Corps GUARDIAN, SPEARHEAD and dozens more.

## Steps to Change

Through Post-30-, telephone conversations and seminars (the first held at Fort Meade, September 1971) and with the help of DINFOS, the schematic or blueprint for change was passed on to the nearly 500 newspapers and 1400 uniformed journalists and scores of government-employee journalists.

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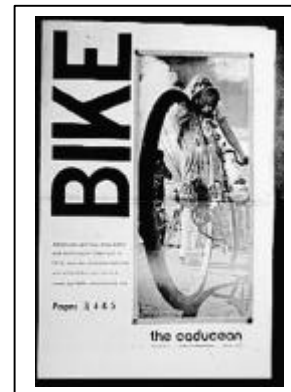
The first move was to reduce the number of columns of broad sheets from eight or nine to five and for tabloids, five columns to three or four. Column and cutoff rules were out. Alleys were widened, in many newspapers to one pica. Suggested column widths were 14 to 18 picas.

A great number of papers used body type 8 on 8.5 points, others 8.5 on 8.5 (known as being set solid). The suggestion was to use larger body type, preferably 9/9.5 perhaps 9.5/10-point slug.

Most newspapers rarely used headline type larger than 36 points. The move was to employ larger, bolder faces—some as large as 72 points. White space was in. Elements surrounded by white drew attention to themselves, and that was the goal. Shoe-horning photos and text was now passe, and so too were thumbnail photos. Big was better. Also during the early years, ruled photos took hold. Some papers tried rounding photo corners; for some the technique worked, for others it did not.

Most of these ideas were passed down from my office, and at times I'd hear from an editor who thought I was going too far. I was merely moving a step at a time.

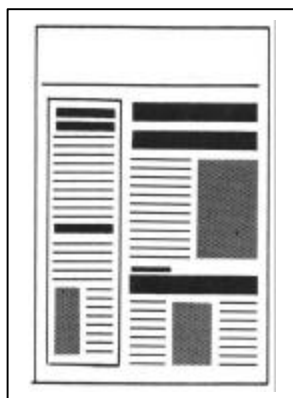
The page-one layout emphasis during the early years was on visuals. I stressed that readers "must see what you mean." The proper photograph or illustration could be worth all those words we've all heard about.



## The new look

Five layout patterns dominated the pages of Army newspapers from 1971 to 1977. There were always new and different designs, but all variations of the five established forms. The following are the five basic designs used mostly by tabloids. They can be greatly modified or used as is.

Interestingly, many full-size publications adopted tabloid designs, but on a larger scale. One design used frequently by larger Army newspapers was the modular pattern. Its panel or chimney element offers ease in laying out the page as well as ease in reading.

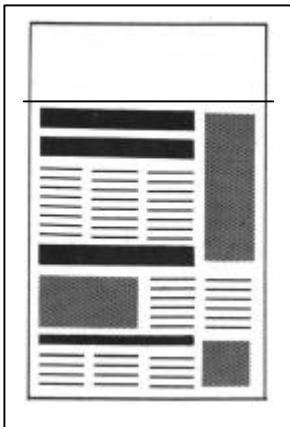


### MODULAR

The MODULAR design is one of several popular contemporary patterns. Its overall pattern is a simple combination of horizontal and vertical rectangles. Unusual story shapes are avoided. MODULAR is a highly flexible pattern, offering makeup editors a wide range of variations for visual impact. Its uncluttered, orderly layout affords readers easy accessibility to every story and illustration on the page. The panel or chimney (at left) provides a strong visual support.

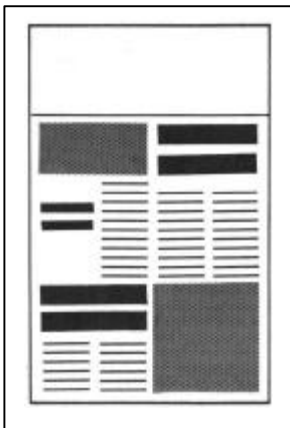
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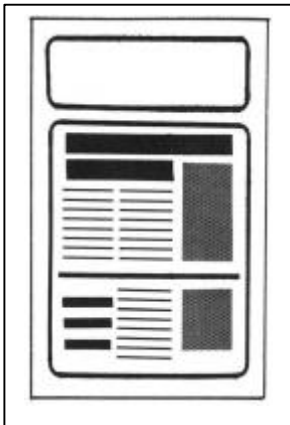
### HORIZONTAL

The HORIZONTAL pattern was the result of several readership studies. Test showed that most readers thought they would spend less time reading blocks of type set from left to right—horizontally across the page, across several columns. The same readers noted they felt vertical blocks of type, especially down single columns, created obstacles to reading—a perception stated years ago when this test was conducted. The HORIZONTAL design can be boring with overuse



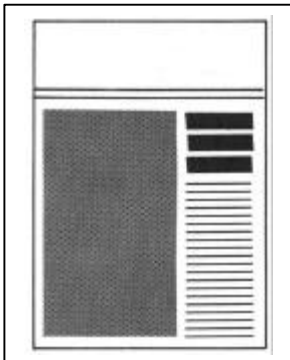
### QUADRANT

A number of newspapers used the QUADRANT design also known as FOUR-CORNER FOCUS and DIAGONAL BALANCE pattern, a product of contemporary design. This pattern focuses in on the page's four corners. The balance is diagonal. The reader's attention is quickly directed to the individual elements on the page.



### TOTAL DESIGN

TOTAL DESIGN is a pattern for modern newspapers. It's structured on simplicity and dynamism, with emphasis on an uncluttered layout and easy reading. TOTAL DESIGN is a step beyond MODULAR in its flexibility. This pattern is readily suitable for newsletter and magazine designs.



### SINGLE THEME

SINGLE THEME is perhaps the most flexible page-one layout. It allows the editors to use a single headline, a single illustration and a single article (or a combination of all three) on page one as a means of arresting readers' attention. It also allows editors to focus on one topic by calling the spotlight on itself.

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Changes in layout and design often took place within months after the start of the modernization program and the completion of the first newspaper workshop. Fort Belvoir's CASTLE, a full-size newspaper, changed its format and became a tabloid. A number of publications changed paper stock, opting for a higher grade, suitable for better reproduction.

Nameplates were next for change. Many newspapers carried organizational crests and other symbols in their flags, nearly all were deleted. Several newspapers redesigned the flag and renamed the post paper: the FORT MYER POST became the MDW POST. The Fort Belvoir CASTLE became the CASTLE. The YUKON SENTINEL, TROPIC LIGHTENING NEWS, V Corps GUARDIAN, Fort Ord's PANORAMA, Fort Lewis RANGER, Fort Leonard Wood's GUIDON, Fort Monroe's CASEMATE CHRONICLE (now only the CASEMATE), Fort Campbell's COURIER, Fort Meade's SOUNDOFF, then a full-size paper, and several dozen post newspapers began revamping their formats.

A stream of small-format papers re-stenciled their nameplate, many changing their stock higher than the standard 20-lb. copier paper-weights.

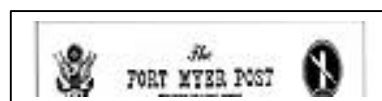
During the five or six years of modernization, new techniques began appearing in many newspapers: ruled photos, rounded corners of photos, sandwiches (in place of subheads), very tight cropping of mug shots (a technique referred to as a "TV crop"). Initial caps, known these days as dropped caps; Liberal use of white space, especially around photos; Enlarged photos when selected as focal points and asymmetrical layouts in one- or two-page spreads. The introduction of ganged or blocks ads were a result of the 1970s. So too was spot color and big, bold eye-grabbing heads.

Early 1972 something new had begun showing up on the face of Army newspapers: illustrations—hand crafted by soldier-artists. One of the best was an Army journalist with a gift for pen and ink who drew covers for the 8<sup>th</sup> Inf. Div. newspaper, ARROW. He was Spc. John Vincent Pyle. His works were used by scores of USAREUR publications. Although Army papers began using home-brewed artwork as early

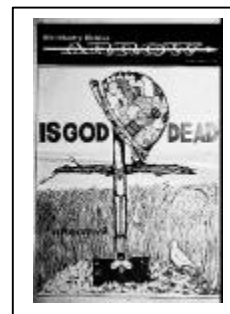
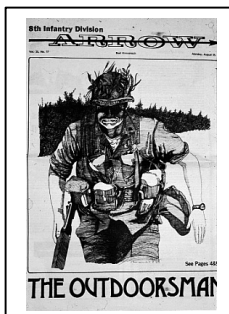
Cluttered nameplates were out! Okinawa's RYUKYUAN REVIEW is an example.



Nameplates—before and after



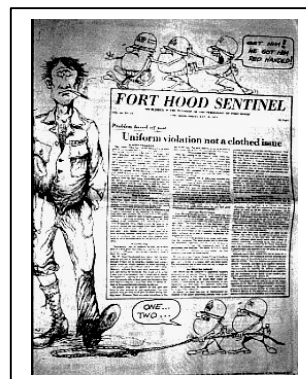
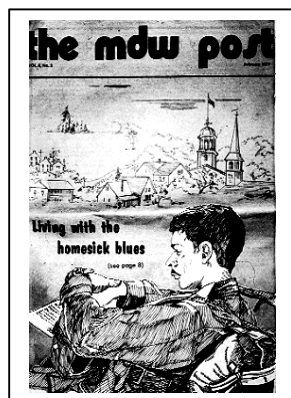
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The creations of Spc. John Vincent Pyle—1972-1974

Up to the late 1960s, none measured up to artwork produced during the 1970. It was an artist's dream and wake-up call.

Another very popular artist went by the name Stout, S.J., whose line art was a constant in Fort Hood's SENTINEL. His work was so popular I had created a special Post-30- for only his drawings. And editors were calling for more. When he was ordered to USAREUR's headquarters, OCPA diverted him to the STARS & STRIPES where he continued to draw. Another great artist of the day was Mike Furr.



Top—The Fort Hood SENTINEL showing the artwork of Stout, S.J. Far left—The GARRY OWEN, publication of the 1<sup>st</sup> Cav. Div. , during Vietnam (artist unidentified). The MDW POST had "Zig Zag " Orsbore who ranked among the best pen and pencil communicators. The publications were produced during the 1970s.

These and other artists were recognized on many occasions for their contribution to Army journalism, winning Journalist Awards and KLV awards.

As this portion comes to a close, a few definitions are appropriate. Several terms were used in this discussion: layout, makeup and format.

Layout is the planning stage. The positioning of the elements on a schematic of the page: articles, art, boxes etc. Decisions regarding type families and sizes are made during layout. Layout is the blueprint diagram of an issue.

Makeup is the execution of the blueprint of the layout, although at times the terms "makeup" and "layout" are interchanged. This is the hands-on stage in the pre-prep processes, one step before platemaking and "going to bed," or the printing process. It is interesting to note that most papers display the name of the "makeup editor" and ignore the important brainwork of the "layout editor."

Format is the overall shape, size and general style of a publication. Once selected the format is generally fixed.

As the modernization program moved forward, not every Army newspaper changed its editorial or graphic wares. There were holdouts to the very end. But a device I developed in 1976 not only caused change among those who resisted, but also created an uproar. That device was known as the Class A,B, C listing. At times it was more controversial than some of the articles published in Army newspapers. Those still in public affairs may well remember A,B,and C listing.

This ends this portion of Design and Army newspapers. More on layout next issue. /30/

# protalk

*Essays about Army journalism by Army journalists*

## Deploying Deployment Newspapers

By Master Sgt. David Schad,  
Public Affairs NCOIC, 3<sup>rd</sup> Inf. Div. (Mech) and Fort Stewart

If you're in public affairs and planning on sticking around a few years, it's almost a sure bet that -- whether as part of a deployable unit's PAO, a member of a public affairs detachment or because of a last-minute, hey-you tasking that sends you winging off to a place like Bosnia, Albania, Haiti or a storm-ravaged country - - you're eventually going to own at least a piece of one field publication or another.

Owing largely to a combination of technology, a dramatic increase in deployments and a better understanding among leaders at all levels of Army public affairs' capabilities, the number of command information newspapers being produced from interesting-sounding places has increased dramatically in the last 10 years.

And that's good news. It offers us the chance to do one of the things that should make an Army journalist feel great about being an Army journalist -- putting information in front of the people who need and deserve it the most . . . GIs on deployment.

There's another piece of good news here. Putting out a decent field paper doesn't require any

special training or a humvee full of high-dollar equipment. Truth is, troops afield are oft-times starved for information (especially early in a deployment), and they would, provided it interests them, read information written in grease pencil on an MRE box hung inside a latrine door or posted by their field kitchen's hand-washing station.



If you have the time to brood upon these things and the money to spend, the list of things you'll need to procure/pack isn't as long as you think. The place to start is with your own common sense, training and experience. With a basic shoot-move-communicate mindset, it won't take long to realize the things you've done in the course of putting out a paper in garrison are pretty much the things you'll do in the field.

Although a field pub can be published on an older laptop with minimal bells and whistles, the ideal place to start is with a speedy PC driving a stout 600-dpi laser printer (don't forget to pack at least two extra printer cartridges). The PC would, ideally, have a slot to

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accommodate digital camera memory cards and the speed and memory to handle pictures taken in theater and (hopefully) downloaded from somewhere like ARNEWS or AFIS.

The computer will also need basic software for word processing, pagination, photo editing, Internet/local area network connectivity, etc. Always, always, always pack the manuals and software disks for everything you take, as well as the cables you'll need to make it all work once you get where you're going.

Make sure you tag each cable, make a list of the ones you'll take and check the list twice. The number of similar-looking cables it takes to support PA ops will stagger you if you've ever seen them balled up in the corner of hastily packed footlocker. Good tags and inventory sheets will speed set up and save the nightmare of not being able to do something basic for want of a \$10 cable (that may or not be commercially available where you're going).

Also, ensure you have plenty of canned air, soft-bristle brushes and covers (even if it's a poncho or trash bags) to protect your equipment. Frankly, a lot of the things PAO soldiers use are designed to run in a relatively clean, air-conditioned environment with a maintenance rep a phone call away. Chances are good that where you're going the heat, cold, moisture, dirt, sand and the other entire gunk blowing around will fill your equipment with dragons. Be ready for them -- preach and prioritize the care and feeding of your electronic gizmos with virtually the same emphasis you give weapons and vehicle maintenance.

Don't have a lot of these things? Don't sweat it. As noted, you should be able to put out a respectable field paper with little more than a laptop, MS Word and a printer. Just do what you can with what you have, even if you have to walk around borrowing time on someone else's equipment. Flat bed and negative scanners

aren't as cool or convenient as a high-dollar digital photo set up, but they can still put pictures on a page, and that's the point. Further, the availability of one-hour C-41 color print processing in many Third World countries would often astound you.



Two more before-you-leave notes. Take the time to lay out and save some generic page design templates onto your pagination software. You don't create these things from scratch each week at the garrison paper, and there's no reason you should out in the field. Save unit logos (for the flag), various fonts and sizes for body

copy, headlines, captions, and templates for things like folio lines, pull quotes, boxed photos, etc.

Also, make sure you know what you think you know (the operators call it a pre-combat inspection, and it's second nature for them). Take an hour and confirm that you and your troops can put their cameras into operation, take a picture, move the image into your photo software (via cable, card, negative or flat bed scanner), bring it up on the screen, tweak and save the picture and then move it into the pagination program and paste the sucker on a page. Same for stories from MS Word or whatever you use. Sounds simple, but folks do forget things, and the place to realize this isn't in theater. You'll have plenty enough to worry about once you get there.

Once you're on the ground, start thinking of story ideas, figuring out a field paper distribution plan, schmoozing up to whoever has Internet connectivity, poking your contracting officer about film processing, copying machine leasing and/or the availability of commercial printers on the local economy.

The subject of what to put into the paper is often debated, but it's mostly a matter of common sense as well as something of a balancing act

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between giving troops what they really want versus that which they really need.

Even if you start with a plug ugly. One-page newsletter with horrid reproduction because of a bad copier, you'll still be amazed at how many people appear at your door wanting space in it. The personnel office wants folks to know there's a re-up NCO available, the finance office will have information on pay inquiries and check cashing, the JAG and IG will want everyone to know their shingles are out, the chaplain will want to talk about chapel hours and your task force sergeant major will want to talk about things like uniform policies, shower availability and when the PX and MWR tents will open.

All of this is great for two reasons. One, it improves the command's ability to get information to troops and two, it gives troops a reason to look forward to your next issue. Pay, personnel actions, a PX, church, access to a TV, re-enlistment, uniform rumors, etc., are all important to them. A wise editor or command information chief will package these under a standing head using a news briefs type of format and continue to update and run them weekly (most theaters constantly gain and lose units and soldier).

The next part of the content equation is a little tougher, because there are more intangibles.

When talking about general content, the first question that should be asked is: What information are troops getting right now? If the answer includes reliable delivery of STARS AND STRIPES, the MIAMI HERALD, THE INTERNATIONAL HERALD TRIBUNE or another daily that adequately covers news and sports, that will need to be considered. If you're in a more mature theater where the Armed Forces Network is up and running or

somewhere that has CNN, BBC or other reliable English-language radio and TV

coverage, that will also impact your content. Also worth considering is the troops' access to ARMY TIMES, the Internet and SOLDIERS Magazine, and how many copies of home station post and local newspapers are being bought and flown in for them.

Remember to base your analysis of these things on what the average soldier has access to, not on what you have access to. PAOs often set up alongside the task force headquarters, which most always has better access to the goodies than the average GI.

In a nutshell, your goal should be to fill in as many of these information gaps as possible.

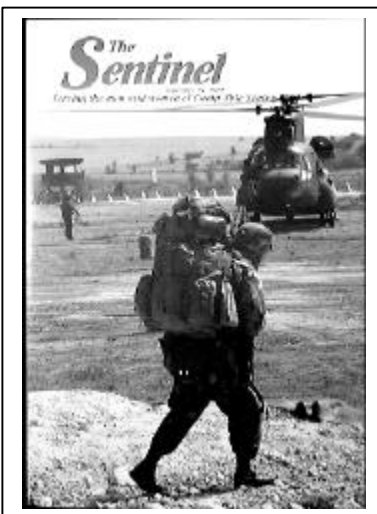
If their access to outside national and international news is good, concentrate on theater news, training and personality features, cultural pieces, military policy changes and coverage of what's going on back at home station. The home station's CI paper can (hopefully) e-mail stories and

photos to you, and the editors and publishers of local home station civilian papers are most times happy to let a field paper re-run information from the paper's pages or Internet site.

Usually due to a lack of access to normal message traffic, ARMY TIMES and SOLDIERS Magazine, deployed soldiers are often in the dark about recent policies and proposals involving retention, pay, promotions, schools, etc. Army News Service, American Forces Information Service and even properly attributed Army Times stories are good, generally reliable sources of policy information for field papers.

Another thing often missing in theater papers is a sense of humor. Granted, the ability of commands to have a bit of fun and laugh at

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themselves can vary greatly, but it's worth a shot.

Remember that you want to give GIs every reason possible to pick up your paper, and your efforts --hopefully -- will bring a chuckle to some oft-times dreary lives.

A theater paper staff in Albania and Kosovo was shocked recently at the amount of positive comments and interest generated by their weekly "WWF rasslin' news" feature. The Internet-harvested update didn't take up much room, and most everyone (including a surprising number of field grade officers) seemed to find humor in short, who-whooped-who accounts that included phrases such as "beat him like a rented mule," "slapped him naked and hid his clothes," "put some serious smack down on his foe," etc. One long-ago feature on who GIs in Haiti thought would win that year's Super Bowl included some amusing comments from Haitians who were shown a copy of Sports Illustrated and asked to pick a winner -- based entirely on which team's uniforms they liked the most (most picked the Chargers, and they lost badly).

Another, ever-popular use of space includes simple boxes containing as many recent sports scores, trades, retirements and league standings as possible. Remember, just because Stripes is being delivered to your theater doesn't mean everyone sees it, and week-old NFL standing can still be news to a kid who can't remember the last time he read a paper.

Regardless of their content, most field papers start out as 8 1/2 x 11 newsletters and grow larger as the theater matures.

Most division- and theater-level headquarters deploy with some sort of copying machine (ask the G-6), and most times the PAO can use it to produce a few hundred newsletters (provided the PAO provides its own paper, which is another must-have deployment item). In a perfect world, the troops-to-copies ratios would approximate those used for garrison papers, but

the truth is you -- initially -- will have to live with however many copies you can coax out of the copier's owner (doing a short story on how essential the copier's owners are to the operation always helps).

The borrowed copier fix doesn't last forever, and -- thankfully -- practically all task forces deploy with a number of contracting

officers (usually known as a "class A agent") who are deputized to go on the local economy to contract for and purchase long lists of badly needed items and services.

These folks are most always delighted to arrange for film processing, copier machine rental (insist it include paper, toner and a service agreement) and, eventually, a contract with a local printer to produce a real tabloid- or metro-sized paper for the command. Be prepared to take a step back into the dark ages of the pica pole, the whiz wheel and pasted-up copy. But, it beats sweating over a hot, cantankerous, over-used copier for hours at a time, and the results are always worth it.

When setting up a distribution plan for your paper, it's best to start with the AG/personnel section, since they oversee postal operations and internal distribution of things like memos, policies and other paperwork.

For a long time in Haiti, the staff took their product straight to the mail room and put copies into each unit's mail bag. In Albania and

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Kosovo, it worked best to use another staff section's distribution center where each unit had its own box and was required to check it daily. It's also wise to distribute copies to individual mess halls and the check out stand at whatever PX facilities you have.

Even more than most things in the Army (and in life), putting out field papers is largely what you make of it. If done with some enthusiasm, creativity and genuine understanding and appreciation for what soldiers want and what they're going through, it can be a source of immense "it-was-hard-but-we-did-it-right" pride for years to come.

It can sometimes be a hard sell to get much into a field paper beyond a bit of ARNEWS and "unit trains for combat" stories and features on spiffy-looking generals and congressmen spending an hour with the troops. But, as a wise armor officer once told me (this from a guy was an excellent PAO and selected for battalion command), "deployed soldiers have a fair idea of what they've been doing and what the unit over the next hill has been doing . . . they want to read about themselves, but perhaps more importantly, they also want to know about what they've been missing back home."

Words to live by . . . /30/

(Newspapers shown are: TALON (Bosnia); FALCON FLIER (Kosovo); SENTINEL (Macadonia) and DERSERT VOICE (Kuwait)



## Headline Punctuation

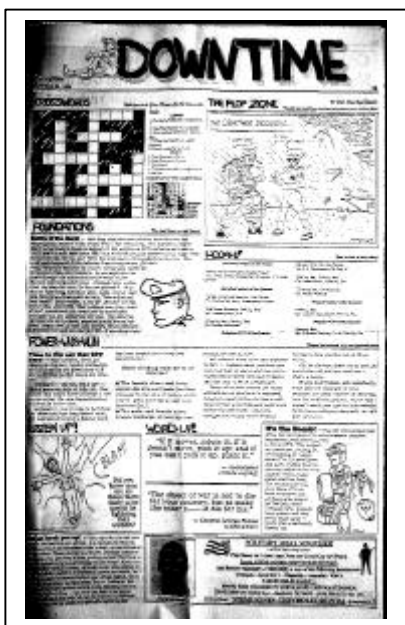
•	PERIOD: Used primarily in headline abbreviations and not at end of headline sentences.	,	APOSTROPHE: Used in accordance with rules of grammar and punctuation.
,	COMMA: Used in lieu of the conjunction "and." Used in accordance with accepted rules of grammar/punctuation.	^	CARET: Used mostly in novelty heads.
:	COLON: Used chiefly for attribution in lieu of "said," "stated, etc. Used also for enumerations.	&	AMPERSAND: Used in accordance with rules of grammar and punctuation.
?	QUESTION MARK: Used in accordance with accepted rules of grammar/punctuation.	—	HYPHEN: Used in accordance with rules of grammar/punctuation.
()	BRACKETS/PARENTHESIS: Used most often in novelty headlines and in accordance with rules of grammar/punctuation.	∨	DITTO: Not used in headlines.
;	SEMI-COLON: Used in accordance with rules of grammar/punctuation.	/	BAR: Occasionally used in feature heads.
'	QUOTATION MARK: Single quotation mark used in newspaper/newsletter headlines.		
!	EXCLAMATION MARK: Often used in novelty heads and in accordance with rules of grammar and punctuation.		
—	DASH: Used in attribution in lieu of "said," "stated" and so on.		
...	ELLIPSIS: Used in novelty heads and in accordance with rules of grammar/punctuation.		



# miscellanea



A SIGN OF WHAT'S TO COME? At left the masthead of the Fort Lee TRAVELLER minus a listing of the staff because there is none. Sgt. Lisa Slappy, NCOIC, puts out the post paper with help from some members of the PA shop. And she's doing a great job. Fingers are crossed that a few DINFOS-trained soldiers will soon join the shop. One other Army newspaper published an issue without listing a staff: the HIGHLIGHTER, published in Saigon, Vietnam, during the closing days of the war in 1975. It was the final edition.



Fort Bragg's PARAGLIDE has begun a special section: Downtime. It's a combo of cartoons, crossword puzzles, quizzes and other interesting tidbits aimed at the young men and women readers. Lucille Anene Newman produces the puzzles and line art and Capt. Clay Mountcastle comes up with the cartoon, "The Flop Zone." Downtime runs as a full- and half-page display.



We've had some notable byliners in Army newspapers, but none quite this famous: Ty Cobb, whose column appeared in the September issue of the VOICE, a publication of Picatinny Arsenal in New Jersey. Avid sports fans may remember the famous as well as infamous baseball legend, Ty Cobb (also known as the Georgia Peach), who played for the Detroit Tigers back in the very early 1900s. Could the writer be a relative?

An alliteration headline from the September 23 COURIER:

**Super Saturday Salutes Soldiers**

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Some topics need repeating and domestic violence is one of them. Fort Meade's SOUNDOFF! did its usual best in tackling the issue. One in four homes, the feature notes, experiences domestic violence. Repeated discussion in Army newspapers may just be enough warning to fend off the next attack on an Army member. The feature, "Battered & Bruised," was written by Caressa Bolden, photo illustration by Ed Bunyan, published October 14.



A number of Army papers run "Pet of the Week" or "Select a Pet" columns. This one captured our attention. The photo of the pup "Singin' for his supper," was taken by Summer Smith, published in the COURIER.



The article asks: "How did a billfold left in England end up in Belgium?" Tom Larscheid, editor of the BENELUX METEOR does some undercover work in search of answers in, "War Wallet Mystery," published September 17. The METEOR, produced in Belgium, has published several interesting articles on a number of World War II incidents.

### ***Belvoir Commander Presents Journalist (J) Award to EAGLE Staff***

For most Army newspapers the Journalist (J) Award is high praise enough, but when the garrison commander assembles the newspaper staff on a stage before the members of the post's many agencies, the praise goes up another level or two. That's what happened at Fort Belvoir.

Colonel Kurt A. Weaver, Belvoir's commander, presented OCPA's Journalist Award during the post's regular meeting at the post theater. The EAGLE staff was called on stage, front and center and Candice Walters, EAGLE editor, received the J-Award on behalf of her staff.

Our thanks to Colonel Weaver for his personal recognition and support of an outstanding newspaper and the Army's Command Information program.

The EAGLE now has two Journalist Awards.

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## *From the Pages of Army Newspapers*

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So, despite the mud, rain, bad food and lack of showers, our Albanian adventure wasn't that bad—it was actually quite a challenge. The deployment helped our public affairs team learn more about themselves and the people they were bunking with. Task Force Hawk was an experience that helped me realize I am a lot stronger than I thought I was, and I can count on my fellow soldiers for physical and mental support.

*Spc. Amanda Belle Acosta from "Making The Most Of Muck And Mire In Albania," Frontline, September 9.*

Clouds darkened the sky, wind ripped through the trees and rain pelted windows with machine-gun staccato.

Fort Dix was the perfect setting for a vampire movie Sept. 16, but Tropical Storm Floyd saved his bite for other areas.

*Carolee Nisbet and Staff Sgt. Steve Snyder from "Floyd Dunks NJ, Dix Joins Relief Effort," Fort Dix Post, September 24.*

His once brown hair has faded to white. His eyes are soft and gentle, but they speak of a pain many will never know.

Col. Benjamin H. Purcell, U.S. Army retired, spent more than five years as a prisoner of war during the Vietnam Conflict.

*Spc. Michelle L. Helms from "Vietnam Veteran: Former POW Relates Experience," Signal, September 17.*

The earth doesn't rotate on its axis for the sake of sports.

Understood.

And high school coaches don't do what they do for the sake of amassing great riches.

Understood.

But all of them have bills to pay. Many of them have families to care for and mouths to feed when they come home after a long day in the classroom and an extended day spent molding the future Michael Jordans.

*Sgt. William Wilczewski from "Loyalty Displayed By Knox Coaches Earns High Praise," Inside the Turret, September 16.*

The most beautiful quality in a child is innocence. Kids, for the most part, haven't been dealt the cruel cards of life. Broken relationships, unemployment and other disasters that are commonplace in the adult world mercifully leave children untainted and let them exist in a place where fun and frivolity rule.

Unfortunately, too many times the safe and secure world of childhood is rocked by incidences of abduction and exploitation. The reality is that children in America disappear everyday at staggering rates.

*Staci Sands from "Keeping Kids Safe From Harm," Army Flier, September 23.*

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For most people, stepping out of an airplane door at 15,000 feet would be a frightening experience. Even if they are securely attached to an experienced skydiver with the famed U.S. Army Parachute Team, the Golden Knights. But when Sherry Kidd took that leap of blind faith she said the experience was anything but frightening.

"It was awesome and incredible," she said. "It was so much fun; I'd do it every day if I had the opportunity to."

Not only did Kidd step into the unknown that day two years ago, but she has been facing life's challenges head on and with resolve to make the best of every situation since she lost her sight 19 years ago.

*Sharon Wright from "Flying High—Loss Of Sight No Obstacle For Kidd," Fort Lee Traveller, published September 30*



*Excellence in  
Army Print  
Journalism*

**POST** (Fort Dix) for "Floyd Dunks NJ, Dix Joins Relief Effort," by Carolee Nisbet and Staff Sgt. Steve Snyder, published September 24.

**POST** (Alaska) for "Education Prepares Soldiers For Present, Future," a commentary by Staff Sgt. Eric D. Lobsinger, published August 27.

**COURIER** (Fort Campbell) for its outstanding September 23 sports page. Also for the great photo "Singin' For His Supper," by Summer Smith part of Pet of the Week.

**POST** (Alaska) for "Gas Chamber Becomes Portal of Understanding," by Spc. Dee Constant, published August 20.

**MOUNTAINEER** (Madigan Army Medical Center) for its marked improvements and its excellent continuing column "Plus And Minus" by Mike Meines.

**BENELUX METEOR** (Belgium) for "War Wallet Mystery: How Did A Billfold Left In England End Up In Belgium?" by Tom Larscheid, published September 17.

**POST** (Alaska) for "Former Post Residents Reunite, Marry After 30 Years," by Spc. Dee Constant, published August 13.

**HERALD-POST** (Germany) for "Comeback: Local Softballer Wears Smiley Face After Beating Cancer," by Dave Hamilton, published September 23.

**TRAVELLER** (Fort Lee) for "Not Forgotten—Keeping The Promise" no byline, published September 16.

**FRONTLINE** (Fort Stewart) for "Making The Most Of Muck And Mire In Albania," by Spc. Amanda Belle Acosta. Also, "Tuned Out By Today's TV," by Spc. Jon S. Cupp. Also for "Tybee Island," story and photos by Spc. Christopher Porter, all published September 9.

**POST** (Fort Riley) for the layout in "Purple Passion," story and photo by Cindy Wissinger, published September 24.

**TIEFORT TELEGRAM** (Fort Irwin) for "Caring Hand Gives Animals Second Chance," by Spc. A.K. Schleicher, published September 17.

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**WHEEL** (Fort Eustis) for “Who Knows If It’s Good Or Bad,” by Chaplain (Col.) Lowell Moore. Also for the layout in “Soldiers, Civilians Lend A Hand To ‘Day Of Caring’ In Hampton Roads,” story and photos by Pfc. Ty Stafford, published September 16.

**ARMY FLIER** (Fort Rucker) for “Keeping Our Kids Safe From Harm,” by Staci Sands, published September 23.

**PENTAGRAM** (Fort Myer) for “HIV Poses Health Threat To Service Members,” by Brenton D. Griffith.

**TRANSLOG** (Hq. MTMC) for a superb autumn issue. George Voryas, editor.

**TRAVELLER** (Fort Lee) for the commentary “There’ll Come A Time,” by Debra King, published September 23.

**WILDCAT** (81<sup>st</sup> RSC) for the two-page feature “Telling The Soldiers’ Story—Media Travels To Bosnia To Visit Army Reservists,” story and photos by Paul Adams, published in the Summer issue.

**TORII** (Japan) for “Gokayama, Shirakawago: Where Traditional Life Goes On,” by Yuki Yanagi, published September 24.

**ARMY FLIER** (Fort Rucker) for the layout of “Quick Thinking, Teamwork Key To Success At Leadership Reaction Course,” story by Pfc. Akilah C. Tigner, published September 30.

**OUTLOOK** (Italy) for its four-page supplement “CMTC Special,” stories and photos by Cpl. Scott Kelley, published September 23.

**SOUNDOFF!** (Fort Meade) for “Battered & Bruised—One In Four Homes Experience Domestic Violence,” story by Caressa Bolden and photo by Ed Bunyan, published October 14.

**SCOUT** (Fort Huachuca) for the October 7 “Time Out,” an outstanding, eight-page insert with stories and photos by Spc. Joseph Mykal Scarfone.

**STRIPE** (Walter Reed Army Med. Cent) for “Memories Are Made Of This: Forest Glen Remembered By One Who Grew Up There 50 Years Ago,” by Teal Ferguson, published September 24.

**GUIDON** (Fort Leonard Wood) for “A Day On The Trail,” story by Anne Marriott Stroud, photos by Pfc. Anthony Satter. Also for “Off The Beaten Path,” by Jason Baldwin. Both published September 23.

**CASEMATE** (Fort Monroe) for “Having Teenager Problems? Who Ya Gonna Call?” by Connie Smalls, published September 24.

**CANNONEER** (Fort Sill) for the layout in “Field Medics Take EFMB Challenge,” story and photos by Spc. Robert Hayes, published September 30.

**SENTINEL** (Fort Hood) for its excellent September 9 sports pages with articles by Spc. A. J. Coyne.

**ON GUARD** (Hq NGB) for an excellent October issue.

**INSIDE THE TURRET** (Fort Knox) for its consistently outstanding feature page “Spectrum,” material compiled by Pvt. 2 Geoff Simar.

**PENTAGRAM** (MDW) for “British Author Traces History Of Codes,” by Michael Norris, published September 24.

**TRAINING TIMES** (Germany) “Surviving Catastrophe,” by Susan Walden. Also for “Lessons Can Come From Everyday Situations,” by Suzanne Nagel. Both published September 14.

**PACIFIC VOICE** (Hawaii) for “To The Top,” by Sgt. Daniel L. Savolskis, published in the Autumn issue.

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**COURIER** (Fort Campbell) for its outstanding September 30 sports pages with articles by Spc. Mindy Anderson and Dan Strauch.

**INSIDE THE TURRET** (Fort Knox) for “Vietnam—A Look Back,” a photo retrospective, story by Spc. Adrienne Foss. Also for its outstanding sports pages, both published September 23.

**CITIZEN** (Germany) for “Journalist Deploys: Finds Meaning in Mission,” by Carey Bryant, published August 17.

**TRAVELLER** (Fort Lee) for the commentary “Volunteer: Learn Valuable Job Skills And Change People’s Lives,” by Jim Bolton,. Also for “Flying High—Loss Of Sight No Obstacle For Kidd,” by Sharon Wright, both published September 30.

**SIGNAL** (Fort Gordon) for the layout in “Tingay Dental Clinic Serves Fort Gordon Soldiers,” photos by Spc. Sharron L. Grinder, published September 24.

**CITIZEN** (Germany) for the two-page layout and photos in “A Cowboy’s Wild Ride—Rodeo Stirs Up Dust On Robinson Barracks,” by Laurie Almodovar, published September 28.

**EAGLE** (Fort Belvoir) for “Back To School: Not What It Used To Be,” by Staff Sgt. Wayne V. Hall. Also for “Lax Supervision, Vandals Turning Playgrounds Into Eyesore, Hazard,” by Spc. Casondra Brewster. Also by Brewster “When You Get Organized It’s Amazing What You Find,” all published September 2.

**PARAGLIDE** (Fort Bragg) for the layout in “Law Enforcement Focuses On Youth,” story by Sgt. Don Smith, published September 23.

**SOUNDOFF!** (Fort Meade) for the two-page spread “Lifesavers—Students Learn How To Handle Medical Emergencies,” by Caressa Bolden, published September 23.

**POST** (Fort Dix) for “Leading By Cliché Won’t Win Battles,” by Steve Snyder. Also for “Signs Of Suicide: Pay Attention, Or You May Pay The High Price,” no byline, and “Keeping Children Safe: Coping Skills Taught For All Ages,” by Denise Horton, all published August 27.

**SOUTHERN STAR WEEKLY** (Korea) for “Get Ready, Set Go,” by Sgt. Mark Porter, published September 17.

**TORII** (Japan) for the commentary “What’s The Best Job In The Army,” by Sgt. Melinda A. Kennedy, published September 17.

**CANNONEER** (Fort Sill) for “We’re Gonna Miss ‘Em,” by Jean Schucker, published October 7.

**ENGINEER UPDATE** (Headquarters, Corps. Of Engineers) for an outstanding August issue.